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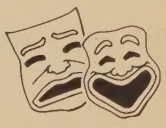

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an informal interview with:

LEON DANIELIAN

Ths is the 17th in a series of interviews with famous personalities from the world of dance. Mr. Danielian was interviewed at the Civic Auditorium, December 8, in San Jose, California, where he was starring in the San Francisco Ballet's full length "Nutcracker" ballet.

Q. Mr. Danielian, is this the first time you've danced in the San Francisco Ballet's "Nutcracker"?

A. Yes, this is the first time I've danced in "Nutcracker" with the San Francisco Ballet. However, it's not the first time I've danced with the company.

Q. What are some of the other ballets in which you have danced for this company?

A. About four years ago I danced the first performance of Lew Christensen's "Con Amore". Then last January all of us went to the Orient together on a State Department tour.

Q. Am I right in assuming that you have a rather special place in your heart for the San Francisco Ballet Company?

A. Very much. It's beginning to seem like a second home to me.

Q. Is there any particular reason for your feeling this way about the company?

A. Perhaps because it's a young company, and the fact that I've been in one company for so many years (Ballet Russe de Monte Carlo) that I needed a sort of "shot in the arm". I think that the San Francisco Ballet has done this for me. I believe one needs that challenge every once in a while. A new approach, new repertoire, new people to work with.

Q. Is it true that you have a three-fold career at present: dancing, choreography and teaching?

LEON DANIELIAN

(THE FIRST OF TWO PARTS)

A. Just this past year and a half, everything seems to have popped at one time. I teach at the Ballet Russe de Monte Carlo School, which is the company that I've always been with. Two years ago I choreographed my first ballet and now have finished the second one. However, I try to keep my interests as separate as possible.

Q. What were the names of your ballets?

A. "Sombrero" and the second was called "Mazurka." However, I don't dance in them. I somehow don't associate myself with my own ballets. I couldn't give you a very definite reason for this; perhaps because I'm just an amateur still at choreography.

Q. Do you enjoy choreography?

A. Very much so. I think it is a much more adult thing to do than dancing, and in a few years when I've stopped dancing I'll be choreographing in a major way.

Q. Between the three professions, which do you honestly prefer?

A. Well, I don't think you can honestly prefer any one of these arts. For example, when I was twenty-one I honestly preferred dancing. Now that I'm getting older, I think that I will honestly prefer choreography. At the moment, I find that appearing on stage is one of the greatest pleasures of all time.

Q. Do you like teaching?

A. I've always liked teaching. At times I used to teach the company class. I used to enjoy analyzing it. I remember when Vera Volkova came here from Copenhagen with the Danes, we talked about dancing. We exchanged different exercises, some she took back to Denmark and some of hers I am teaching here at the school. Incidentally, Volkova used to be with Sadler's Wells. When the Danes decided to really exploit their company and tour it through Europe and America, they brought her there. She's played an extremely important part with them, particularly in the development of their men.

Q. Would you tell our readers something about your recent trip to the Orient?

A. An interesting facet of that trip was that, regardless of where we went, even in outlying places with the most unpronounceable names, there were always people who had seen some good dancers somewhere. The world is so small and everyone is so transient that you can't, for instance, go into the Malayan jungles and decide that you're just going to relax during a performance. You can't, for there is a responsive audience everywhere. On this trip we never played to one empty seat. And believe me, we were in the jungles; so much so that at some night stops they told us to be sure to keep our windows closed so the monkeys couldn't come in.

Q. Did you find your reception greater in those countries than in the United States?

A. Well, I think they are more starved for such a thing there than they are in the United States. Of course, in some of the more isolated places they hadn't seen dancing in their particular city since Pavlova toured the Orient. As I said before, due to the great turnover of people, people working with the govenrment, the USIS, and many British people wtih the Crown Colonies, many have seen ballets. Everywhere the reception was very spontaneous. However, it was not a prolonged reaction. They didn't carry on for fifteen curtains calls as they do in New York when you open at the Opera House. But the reaction is tremendous when you finish dancing. You can actually hear the audience gasp. Although they don't shout "bravo" or anything like that, there is this tremendous burst of applause, and then it stops short.

Q. To get back to you, Mr. Danielian, when did you begin your dance training?

A. I actually don't remember when I didn't have dance training. I must have been four or five. I took my dance training with

a friend of my mother — Seda Sumy, who still teaches in New York. She always insisted that my mother bring my sister and me to dancing school. She had little concerts from time to time in which we danced. At that time she was a pupil of Mordkin. Later she took me to see him and he auditioned me and gave me a scholarship. I started dancing regularly with the Mordkin Ballet, and from that to the Ballet Theatre and then to Ballet Russe, then to Paris to join Les Ballets des Champs-Elysees and then guest artist with the San Francisco Ballet and so on.

Q. In other words, your parents were in favor of your studying

A. Yes. I was very fortunate that way.

Q. How do you think the average male feels about male ballet dancers today?

A. Well, the interest is certainly growing. I think that many are not taught to like ballet because of their parents. Of course, parents have to be educated to it first. Then, I think a child will automatically accept it. Men in the forties or fifties who like ballet have liked it from the beginning. They don't learn to like it later. Today, however, there is a tremendous male audience.

Q. Then you'd say that ballet is becoming more and more a man's business?

A. I don't think it's ever actually accepted as a man's business.

Q. Have you ever heard any uncomplimentary words on this particular subject?

A. Not particularly. I think it's one of those delicate subjects that people avoid talking about; or if they do talk it's probably with other people.

Q. Would you like to say something to the parents of boys who might be thinking of giving their sons ballet training?

A. I think that dancing is an extremely advantageous thing to start a young boy in. I think it's as important as athletics, which they worship in this country. I don't think many parents realize how one's health can be improved through dancing. I know that in my own case, while I wasn't sick or disabled, I was terribly thin, and I know that physically I have improved no end through ballet. I know, too, that no matter what age I reach, I'll always take a dancing class. I like the exercise that it gives me, I like the way I feel after a morning workout. Quite a number of athletes study ballet for elevation

purposes. Dick Button, the Olympic skating champ, takes ballet; in fact, he takes at our school. Tenney Albright, another figure champion, studied with me.

Q. Mr. Danielian, you're of American descent, are you not?

A. Yes. Both my parents are Armenian. I was born in New York City.

Q. Do you know any other Armenian dancers in this country?

A. We have a few who have changed their names. There is Grant Mouradoff who now has a dancing school in Rome. There's Michel Katcharoff who is ballet master of Ballet Russe de Monte Carlo, who is also Armenian. Offhand, I think those are the only ones who are working in this country. There are a few working in musical shows, however.

Q. Are you familiar with William Saroyan's "The Great American Goof" which Eugene Loring choreographed?

A. Yes, very much so. Although I was just a kid then, I was the understudy to Eugene Loring in "The Great American Goof" I never did the part, but I used to work with Loring on it all the time. The role was created on me for Eugene Loring to dance.

Q. Wasn't this a sort of experimental ballet with words?

A. It was. I've never been too great an enthusiast for combining words with dance. It's been tried and tried, but I can't offhand think of one successful work.

Q. Do you have a so-called favorite ballet, Mr. Danielian?

A. Well, you have momentarily favorite ballets. For example, when I was first dancing I absolutely wouldn't have wanted to continue my career if I couldn't have done "Blue Bird". At the moment I've done "Blue Bird" so often that I hope never to do it again. I think a work like "Sylphide" you can always enjoy. You never get bored with something like that. At one point "Gaité Parisienne" was one of my great favorites; then I did it so often on one-night stands that I got tired of it. I stopped doing it for about two years. Then last April we had an opening night in New York and I did "Gaité" and it was once again one of the great pleasures of my life. Take "Nutcracker" -- the score is so wonderful, you can't ever get tired of doing it.

(To Be Continued)

THE SOLUTION
by
Lyn Dellis

I've been asked many times for the secret
To my unusual rhythm and beat;
There's no mystery about it,
I'm avoiding my partner's feet.

LEON DANIELIAN

Leon Danielian, a New Yorker by birth, began studying dancing from Mikhail Mordkin at an early age. When his teacher formed a company in 1937, he joined the corps de ballet.

In 1939 he joined the original Ballet Russe which was a stepping stone to the Ballet Russe de Monte Carlo, where he was accorded the title of premier danseur. His first roles with this company were "Harlequin" and the "Blue Bird," which were outstanding accomplishments for one so young. He has been guest artist with the San Francisco Ballet Company on many occasions, including their recent Far Eastern Tour.

As one of America's foremost dancers, Danielian was presented an award for Best Dancer of the year 1950 by Dance Magazine. With equal brilliance he assumes roles from the most classic to those of rollicking comedy. An internationally known artist, critics everywhere have acclaimed him as a superb ballet artist.

Leon Danielian recently added a new facet to his already brilliant career, that of choreographer. His ballet "Sombreros" has been enthusiastically received by press and public.

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edited by W. H. STEPHAN

COOPER UNION DANCE SERIES
PHILLIPS-FORT STUDIO OF THEATRE DANCE
November 14, 1958

An overflow house crowded into the Great Hall of the Cooper Union to see the program of Caribbean dances arranged by Syvilla Fort. The highly communicative material has always drawn an enthusiastic following and this concert proved an unusually good one.

The proceedings were launched in wonderful fashion with Miss Fort herself leading a large company in a step and movement demonstration of Haitian and Cuban dance. Her marvelous command of the material was one of the highlights of the program (and it is indeed most regrettable that Syvilla Fort performs so rarely).

Renee Moise, guest artist from Haiti, gave several authentic folk dances as part of the demonstration. She projected a certain naive charm but as with most folk dance forms, they looked very repetitious out of their proper context.

This certainly was not the case with Poligena and Jaime Rogers, a beautifully trained brother and sister dance team, who also utilized folk material for their dances but who handled it with real theatrical and choreographic flair. They gave a highly polished and exciting performance in a Puerto Rican dance and a Meringue.

Barbara Fielding and Richard Fier also presented a Meringue, in which Mr. Fier was outstanding.

Miss Fort's dancers presented a competitive **Limbo** where the dancers passed under an ever lowering pole. **Calypso Melody** was a festive and flirtatious affair nicely performed by Jocelyn Martinez, Joan Peters, Herman Howell and Ed Walrond.

In a more serious vein, **Banda,** featuring Joel, a dancer from Haiti, built a strong, ritualistic dance. The entire group closed the program with another traditional ritual, **Yanvalou.** The trance and possession aspects of this work were tastefully staged and excitingly performed.

The excellent drummers included Alphonse Cimber, La Rosa Estrada, Danny Barrajanos and Auchee Lee.

— Bill Hooks.

COOPER UNION DANCE SERIES
MURIEL STUART — LECTURE AND DEMONSTRATION ON THE BALLET
November 21, 1958

Muriel Stuart has that rare quality of charm which makes her talks seem more like intimate, inspirational chats than the more formalized structure of the lecture. Add to this the ability to be lucid and direct and you have a speaker who can hold her audience in real absorption.

In her introductory talk Miss Stuart spoke of the problems facing the choreographer. The problems of form, music, timeliness, style, etc., were brought into focus and given positive direction. Encouragement was always

intermingled with the discussion of these problems for Miss Stuart speaks with the warmth of one who has spent many, many years with the ups and downs of choreography and who still views it with awe and excitement. Perhaps the most striking feature of her talk was the fact that she, although firmly rooted in the classical ballet, has dipped into almost all of the known dance forms, and from a creative standpoint urged not a kind of dance but dance universal.

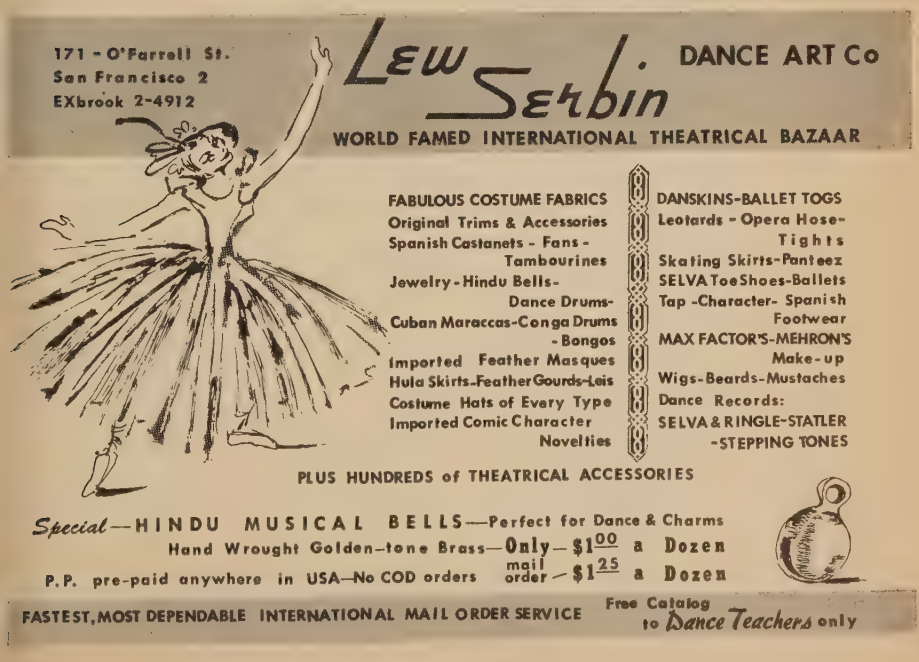
In her question and answer period with the audience, Miss Stuart again demonstrated her great charm and clear understanding of dance in its larger sense as well as her specialized mastery of specific technical knowledge. She handled a vast and not always ruly audience with grace and ease, answering their questions both in a manner which not only satisfied the inquirer but gained a new respect for dance as an art form.

With the assistance of four dancers from the School of American Ballet, Miss Stuart gave a set of Basic Warm-up exercises. These were followed by six variations set to the **Eroica Symphony** of Beethoven, choreographed by Miss Stuart. The well trained dancers were Joan Wade, Alexander Vernon, Judy Lerner and Betty Jane Siegel.

— Bill Hooks.

METROPOLITAN OPERA BALLET "FLEDERMAUS"

November 27, 1958

As Zachary Solov declined to return to the Metropolitan Opera House as chief choreographer, it was thought wise to hire three different choreographers to do various ballets as needed. John Butler attempted "Fledermaus". If any work needs zest and sparkle to match the music, it is this same "Fledermaus". After viewing Butler's work, which was entirely lacking in charm, one longs to have

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Zolov back with any of his four versions which he presented while at the Metropolitan. Zolov always used the same basic pattern in all his versions for the corps de ballet but wisely tailored the solo variations to whoever was guest star, be it Mary Ellen Moylan, Karnilova or Markova. Each ballerina was shown off to her best advantage and this slight trifle was always joyous and zestful and met with tremendous audience response.

In John Butler's attempt he was fortunate in having strong solo dancers, although he used them poorly. Lupe Serarno and Jacque d'Amboise did all one could with the dull arrangement of steps they had to work with. Both soloists brought a technical perfection to their work and in addition young d'Ambois has a startling presence and an awareness of style. He was most gratifying to watch as he is in all his roles as first dancer with the brilliant New York City Center Ballet. He was on loan to the Metropolitan Opera Company. In contrast to d'Amboise, Lupe Serrano danced in a cold, objective manner more like an acrobat than a gracious woman. Why this dancer divests herself of any femininity while performing is somewhat of a mystery. If any work needs charm and gaiety, it is "Fledermaus". Lupe Serrano danced in a style suitable for a performance of Robbins' "The Cage". It seemed as if she were petulant with the audience; her dancing lacked warmth and personality. Technical perfection was there, but one asks for more during a theatrical performance. Serrano's results on the stage seem to stem from a woman being trained mainly by a male teacher.

Even contrasted by the virility of d'Amboise, she seemed like a martinet or top sergeant of the Waves. Miss Serrano needs to learn to vary her style with the demands of the work at hand.

John Butler used as the ballet music "Tales From the Vienna Woods" and it would seem impossible that music this simple should present any difficulties in fitting movement to it. Mr. Butler tried but the results were not happy. The movement simply did not match the music and dancers obviously were having difficulty in trying to fit the movement to it.

— Robert Miller.

MARY ANTHONY AND COMPANY
JEAN CEBRON
MURRAY LOUIS AND COMPANY
November 30, 1958

Interesting but strangely lacking in excitement would aptly characterize all three of the choreographers presented on this program. As diverse as were their three approaches, they all met on common ground of failure when attempting to evoke that magic quality which proceeds beyond a general interest into a real involvement.

Murray Louis and Company probably came the closest to breaking through with something of substance and excitement. **Journal** (which is ac-

tually an elongated solo for Mr. Louis with a chorus of four girls) depicts the seven stages of man, each of which has a color asosciation. This long, seven-part dance contains many points of real visual beauty. It is quite rich in choreographic invention; it is highly sensitive in regard to color, light and music. In other words, all of the ingredients are present but somehow it remains remote and without urgency.

Mr. Louis performs with a strong physical security and is especially effective in quick, darting dance patterns. However, beyond the physical range his projection is very meager. He was ably assisted by Peggy Barclay, Clare Lorenzi, Laura de Freitas and Anne Sherman.

Jean Cebron (whose works have been reviewed previously in these columns) comes to the stage with a magnificent dancing instrument but little in the way of choreographic idea. His wonderful muscular control is demonstrated repeatedly, and apparently effortlessly, and is indeed interesting to observe such an instrument move — for a while. But soon, this unsupported interest wanes. This is especially true with Mr. Cebron since there is little in the way of movement contrast. His **Wild Horse** sets an initial impression and goes no farther; **Aquatic Vision,** while of more substance, is far too long for what it purports to do. The **Three Poems** were danced beautifully but seemed aimless and completely disrooted from the program quotes on which they supposedly were based. **Saint George and The New Dragon,** in a childlike fashion, is both charming and amusing.

Mary Anthony took exciting material, **Blood Wedding,** and produced a long ballet which had at best only moments of interest. This wonderful play by Garcia Lorca gained nothing from Miss Anthony's dance version. She evidently had no point of view or attitude toward the material; she even failed to bring anything of Spanish flavor to the piece beyond the superficial aspect of the costumes. The choreography itself was dull even on the elementary level of narrative interpretation.

Those moments of interest in **Blood Wedding** were supplied by the personal qualities of some of the performers which managed to soar above the piece. Notably this was true of

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Bette Shaler, who danced the bride with a sensitivity far above the choreographic limitations. Paul Berensohn made a striking bridegroom and Louis McKenzie played an appropriately sinister Leonardo. Harriet Clifford also managed to bring some moments of excitement to the role of the Beggar Woman.

— Bill Hooks.

COOPER UNION DANCE SERIES
FRED BERK REPERTORY COMPANY
WILLIAM HUG AND COMPANY
December 5, 1958

The Cooper Union audience was charmed and delighted by the two youthful companies on this program. Excellent training and a marked flair for performances were characteristic of both groups. While most of the works have been seen previously it was a pleasure to view them again and note the added polish.

William Hug has a crisp, witty style which lends itself well to his sharp little comic satires on such things as smoking and occupancy regulations. The performing group despite its very youthful appearance already has the smooth flow of performance give and take which comes only from working together through many performances.

Conversations looked more polished than on previous viewing and **Dancers Count** seemed so well mastered that the various dancers could begin to play with it performance-wise. A newer work, **Moods**, was less successful, although it had some fine moments. It was without the usual Hug touch and seemed less well characterized than the humorous works.

The Fred Berk Repertory Company, entirely replaced since last season, showed a brighter, younger face than the fine group of last year. This new look was especially effective in Jeff Duncans **Fictitious Games.** This work has a made to order look for the group. Jim Howell was outstanding in the Initiation Dance.

Mr. Berk's own choreography for the group included a dramatic work entitled **Memories** and an arrangement of a Yugoslavian Kolo. In **Memories,** the group evoked many poignant episodes. It evolved as a kaleidoscopic harvest of treasured and feared moments from the past. The Kolo was given a stately and at the same time zestful performance.

The program closed with an American Clog Dance choreographed by Bill Hooks. The youthful energy of the group kept it going at a presto pace. Nina Mrva was an audience's delight as the unwilling tomboy, clogging with the men.

The other members of the Repertory Company included: Margo Mink, Karen Goldgerg, Toby Glanternick, Mary Carigan, Jerry Katz and Jack Wiener.

— W. H.

JAMES WARING AND COMPANY
DANCES BEFORE THE WALL
HENRY STREET PLAYHOUSE
December 7, 1958

It is necessary to pinpoint James Waring and Company somewhere in the total dance picture in order to formulate any sort of criticism. The entire company is balletically trained and yet the choreographic inventions of Mr. Waring are so personalized as to reveal but little of the basic techniques of the dancers. The Waring movement vocabulary relies heavily on small, sharp gesturing with the extremities — head, hands and feet; a sort of shuffling walk which sometimes builds to a run; very slow adagio with and without partners; and perhaps more striking than anything else, a remote dehumanized look about the face. The whole effect is that of dancing zombies whose motivation seems to stem from something quite beyond them which they neither question nor care to comprehend.

Add these strange qualities to a taped score which is totally unrelated to the performer (but not the performance) place the whole thing against a setting of packing crates filled with all manner of raggle-taggle effects, illuminated by a lighting plot that functions completely at the caprice of the lighting director (often the dancer was the least lighted thing on the stage) and you have a picture of Mr. Waring's **Dances Before The Wall.**

The performance has much to intrigue the beholder. There are the games of what music will be heard next and which boxes in the wall will be illuminated. But this part does fall, as intriguing as it may be, into the parlor game category. The more worthy portion of the program lies in the choreographic invention occurring sporadically throughout the program. A duet for Toby Armour and Vincent Warren is a beautiful piece of dance, and a stunning solo for Mr. Warren once again showed a real spark for both performance and choreographic arrangement. During most of the evening, however, a heavy pall of lethar-

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gy and inervation surrounded the dances before the wall; but just as matters seemed to be sinking under this burden some bright and original dance phrases would emerge or a dancer would grasp some aspect of the choreography with enough understanding to revitalize the proceedings.

Sallie Bramlette at times emerged in a definitive manner and managed to leave the main stream of vague meandering. This was also true of Valda Setterfield who, perhaps more than anyone else in the company, seems to have a strong native instinct for this elusive dance style. Vincent Warren was always a pleasure with his physical, vital approach to movement. Mr. Waring's final solo also emerged as a distinctive dance full of wonderful elements of comic pathos.

This set of dances seems to be on the way from the interesting, experimental level toward something more concrete. Mr. Waring seems on the brink of arrival.

The entire company, which also included Timothy La Farge, Fred Herko and David Gordon, is splendidly trained. The capricious lighting was by Nicola Cernovich and the "Wall" was designed by Julian Beck.

— Bill Hooks.

ALVIN AILEY AND COMPANY
CARMEN DE LAVALLADE, Guest Artist
YM-YWHA
Kaufman Auditorium
December 21, 1958

With his first full concert in New York, Alvin Ailey was given an enthusiastic welcome by the dance devotees at both his matinee and evening performances on December 2st. This was certainly an earned ovation for Mr. Ailey brings to the stage a highly entertaining, handsomely mounted and professionally danced show. And a lively show it was — more so than a concert. Much of the time the emphasis was on theatrical effects such as the clever use of props, dramatic lighting, lush costuming, and wonderful singing. These supporting theatrical arts often dominated the dance invention and while they were effective indeed, they tended to become too prominent and to obscure the actual choreographic passages.

A suite of five Latin dances opened the program. The **Prelude** performed by Dorene Richardson, Minnie Marshall and Ella Thompson, was one of the loveliest lyric passages of the entire program. It flowed into a beautiful couples dance which brought Alvin Ailey and Audrey Mason with Tommy Johnson, Cliff Fears and Herman Howell into the picture. Here the clear-cut patterns of the rich Afro-Brazilian extraction were sharply otulined in a stunning lyric dance. From the same suite Charles Moore and Jacqueline Walcott brought to a slight choreographic frame their wonderful comic talents. Perhaps it is best to give such a talent as Miss Walcott the barest outline of movement because anything more would be submerged by her wonderful native flair for comedy.

A lovely bolero was danced by Claude Thompson with Lavinia Hamilton. The suite was closed with **Rite,** a fetishistic ritual. Although heavily laden with effects and given an all-out performance it lacked the careful choreographic details of the other dances in the suite.

Guest artist Carmen de Lavallade was the soloist in **Ariette Oubilee,** a fantasy concerning a man, a clown and the moon. Alvin Ailey danced the man who yearns for the moon (personalized into the lovely shape of Miss de Lavallade) and who loses her after a brief interlude. Mr. Ailey dances in a wonderful modern-erotic style. The head is thrown back as a result of the ecstatic lift of the chest, the hips swing freely with natural grace and the feet softly but strongly

skim the ground while all weight of both groups. While most of the works have been seen previously it was a pleasure to view them again and note the added polish.

William Hug has a crisp, witty style which lends itself well to his sharp little comic satires on such things as smoking and occupancy regulations. The performing group despite its very youthful appearance already has the smooth flow of performance give and take which comes only from working together through many performances.

Conversations looked more polished than on previous viewing and **Dancers Count** seemed so well mastered that the various dancers could begin to play with it performance-wise. A newer work, **Moods**, was less successful, although it had some fine moments. It was without the usual Hug touch and seemed less well characterized than the humorous works.

The Fred Berk Repertory Company, entirely replaced since last season, showed a brighter, younger face than the fine group of last year. This new look was especially effective in Jeff Duncans **Fictitious Games.** This work has a made to order look for the group. Jim Howell was outstanding in the Initiation Dance.

Mr. Berk's own choreography for the group included a dramatic work entitled **Memories** and an arrangement of a Yugoslavian Kolo. In **Memories,** the group evoked many poignant episodes. It evolved as a kaleidoscopic harvest of treasured and feared moments from the past. The Kolo was given a stately and at the same time zestful performance.

The program closed with an American Clog Dance choreographed by Bill Hooks. The youthful energy of the group kept it going at a presto pace. Nina Mrva was an audience's delight as the unwilling tomboy, clogging with the men.

The other members of the Repertory Company included: Margo Mink, Karen Goldgerg, Toby Glanternick, Mary Carigan, Jerry Katz and Jack Wiener.

— W. H.

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MARIAN ANDERSON TO HONOR S. HUROK

Marian Anderson, famous contralto and United States Delegate to the United Nations presented the $1,000 Capezio Dance Award, the "Oscar" in the dance field, to Mr. S. Hurok at an Award Luncheon, December 15, at the St. Regis Hotel, New York.

Mr. Hurok is honored for a lifetime of presenting top-ranking dancers and ballet companies to America, beginning with Anna Pavlova, and including such personalities as Isadora Duncan, Mary Wigmn, Katherine Dunham, Alicia Markova, Alexandra Danilova, Uday Shan-Kar and many more.

This month marks the silver anniversary of the first visit of the Ballets Russes, which sparked a national interest in the ballet. The Ballet Russe de Monte Carlo, Ballet Theatre and other Hurok dance events followed. He is also responsible for presenting the Royal Ballet (formerly Sadler's Wells) not only from coast to coast, but also on television.

Dance attractions this season, Hurok's biggest, include the Beryozka Folk Ballet and the Robert Iglesias Ballet Espanol currently on tour, the Scots Guards, just departed, and the Bolshoi Ballet, coming to America for the first time this spring. The Old Vic is only one of many theatre events.

It is fitting that Marian Anderson presented the Capezio Award on behalf of the Award Committee, for Mr. Hurok is her longtime friend and manager. An unknown young singer in Paris in 1935, he brought her back to America. Since then she has sung constantly, here and abroad, and has served as a cultural ambassador of good will in every part of the world. She holds decorations from many countries and 17 Honorary Degrees, as well as countless other honors.

The luncheon for this Eighth Annual Capezio Dance Award was attended by many dance celebrities, who have gathered for this event since 1951. It was in that year the Award was established as a public service for the purpose of contributing to public awareness of the progress of the dance in the United States. It is a memorial to Salvatore Capezio, who opened a small shop near the Metropolitan Opera House in 1887.

Marian Anderson and Sol Hurok

The Award does not honor dancers and choreographers only, although Zachary Solov, Doris Humphrey, Ted Shawn and Alexandra Danilova have received recognition in previous years. Equally important are those who contribute to the dance world behind the scenes, such as Lincoln Kirstein, general director of the New York Ballet; critic and composer Louis Horst, and dance curator Genevieve Oswald, who also have received the Capezio Award.

The Award Committee consists of Mr. Anatole Chujoy, editor and critic, Dance News; Miss Emily Coleman, editor and critic, Newsweek; Miss Martha Hill, director of the Dance Department, Juilliard School of Music; Mr. Walter Terry, editor and critic, New York Herald-Tribune.

DANCE LESSONS an INVESTMENT in YOUR CHILD'S FUTURE

PART I

By Neal Stanton

As a parent, you are undoubtedly aware that a well rounded education for your child means more than just sending him through school. There should also be an adequate amount of cultural training in his or her background. And one of the finest sources for such training is dancing.

When properly taught, dancing not only instills rhythm, grace and poise, it also plays an important part in a child's mental and physical development. These are but a few reasons why the selection of a qualified dance school is important.

INVESTIGATE BEFORE YOU INVEST

Although the words "Investigate Before You Invest" have the ring of a good slogan, it is important that you keep them in mind when selecting a qualified dance school, or teacher, for your youngster. Because few states require dance teachers to be "Certificated" before they can teach, it is important that you make every effort to seek out the best possible dance teacher for your boy or girl.

Don't allow yourself to be misled into believing that so-called "Business Licenses" required by some cities are a guarantee that schools displaying them are necessarily qualified dance schools. Such licenses

are basically for a single purpose — to bring additional revenue into the particular city issuing them, and the qualifications of the dance teacher have nothing to do with it.

It may interest you to know that although Barbers, Beauticians, Real Estate Sales People and many other professionals are required by most states to pass adequate examinations before they are permitted to practice their professions, dance teachers, for the most part, are left strictly on their own — with no qualifications required by either city or state. In the teaching of Ballet and Acrobatic dancing it is important that the instructor have at least a basic knowledge of anatomy as well as a thorough knowledge of the dance, inasmuch as an incompetent dance teacher might seriously injure a child.

Regardless of the type of dancing you plan to give your youngster it is important to make certain that the teacher you select is a qualified dance teacher, for the mental and physical attributes to be gained from competent dance instruction are of inestimable value to a growing child.

SELECTING A QUALIFIED DANCE SCHOOL

If you were fortunate enough to have been given dance lessons as a youngster, you are in a much better position to determine the qualified dance teachers in your area. On the other hand, if dance schools are foreign to you, don't despair, for there are a number of ways in which the layman can distinguish the competents from the incompetents. Following are a few such guide posts:

(1) If you have friends with children in a dance school, inquire of them (particularly those whose children have been studying for some time) as to whom they consider the qualified dance teachers in your vicinity.

(2) Visit the different schools and observe the teacher in class. Inquire into his or her background: With whom has she studied and for how long? Does she continue to keep abreast of her profession and does she belong to an "accredited" dance teachers' organization? (This is important.)

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(3) Supplement the foregoing by reading dance books relative to the dance subject you wish your child to study. Good books on elementary ballet are especially helpful in pointing out the requisites of a qualified ballet teacher, as well as in pointing out the inherent dangers of an incompetent teacher.

Obviously, the foregoing suggestions are not always a guarantee that, having followed them., you will automatically select the best dance school or teacher. With the human factor such as it is, this is not feasible. It is, however, a step in the right direction — and far better than enrolling blindly in just any dance school.

A FEW IMPORTANT DON'TS

DONT believe everything you read in advertisements. Although a majority of the dance schools advertise truthfully, there are a few who, by making a "play" on words deliberately mislead many gullible readers. So don't take all ads at their face value — take a few seconds to analyze their true meaning.

DON'T think for one minute that all dance schools or teachers are equally qualified — they are NOT.

DON'T enroll your boy or girl in any dance school merely because it's close by. Should investigation disclose a better school farther away, it would be wise to inconvenience yourself, if necessary, in order to send your child to the qualified school. Bear in mind that anything worth learning, is worth learning right — *and this applies to dance training.*

DON'T enroll your child in a dance school merely because it is cheaper than another school. It stands to reason that qualified, competent dance teachers com-

'Man, this Square Dancing sure beats that old routine of ours!'

mand a fair price for their instruction, and any school that hires them must pay accordingly. The same applies to the one-teacher studio. Qualified dance teachers do not have to sell their knowledge for a bare existence — nor should they be expected to. After all, they spend many years and a great deal of money learning and keeping abreast of their profession. Remember that any dance teacher who has to undersell his competitors in order to remain in business is either inexperienced or incompetent.

DON'T feel that because you aren't interested in making a professional of your boy or girl that your choice of a teacher or school should be any less discriminating. It takes a well-trained, experienced teacher to impart all of the component factors that go into proper dance training.

And finally, if you have a pre-school child, DON'T use the dance school, or teacher, as a substitute baby sitter.

DANCE STUDENTS MAKE BETTER SCHOOL STUDENTS

Occasionally you may hear a parent say that dance lessons are too demanding on her child's time — what with home work and other school activities. Strangely enough, it's usually the parent whose child takes one lesson a week, which amounts to approximately four hours a month, who resorts to this particular cliché.

To begin with, most experienced dance teachers will refute such baseless statements, for many have

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had ample proof within their own classes that children who not only study dancing, but other arts as well, are in most instances "A" students in their regular school work.

Although they may not be aware of their motives, parents who fall back on such lame excuses as: "He's only young once," or "I'm not going to deprive him of his playtime," are usually covering up for their own lack of interest. What they actually mean is that they don't want to obligate themselves to take their boy or girl to dance class each week, or to see that he practices.

Such parents don't realize that while there are certain obligations attendant in the study of dancing (but isn't raising a child a responsibility?) far less time and effort go into a child's dance studies than go into his regular schooling. More important is the fact that there is no better means of helping your child develop his mental and physical potentials than through the study of dancing.

(To Be Continued)

the strange story of SOUND

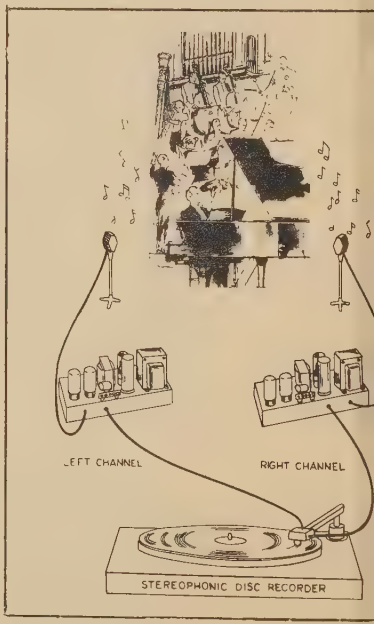
(Off-Beat)

To most people, sound is pure and simple. You snap your fingers, or tap your foot, and you hear sound. You learned to use sound as a baby, even before learning to grasp things with your fingers. But did you know that unintelligible sounds once were worshipped? Or that lack of sound in outer space is one of the major stumbling blocks to interplanetary travel? Or that you may one day wash your dishes with sound waves instead of soap?

The importance of sound is made clear by the repeated references to it in the Bible. "Knock," Jesus told His disciples, "and it sholl be opened unto you." (Matt. VII, 7). In a parable, Jesus said: "Out of thine own mouth will I judge thee." (Luke XIX, 22).

The Bible also refers to an extraordinary absence of sound. Describing the erection of King Solomon's Temple (Kings VI, 7) the Old Testament relates that "there was neither hammer, nor axe, nor any tool of iron, heard in the house while it was in building."

Even thousands of years before Christ, sound was an important part of religion. Among the Greeks, thunder was holy; it was believed to be the weapon of Zeus, the ruler of heaven. A Greek priestess was regularly entranced by the volcanic rumblings she heard beneath the temple at Del-

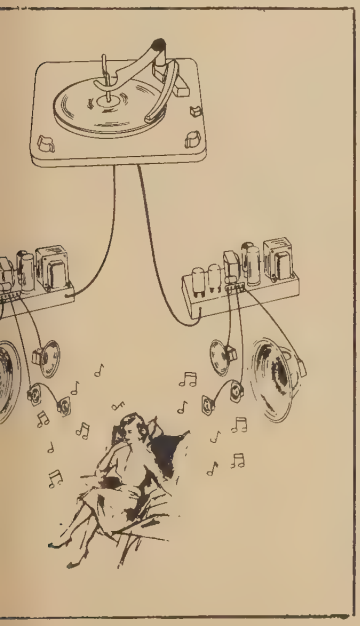


STEREOPHONIC SOUND — Recordin points through different microphones one record groove. When you play th little cartridge in the record arm sepa to two amplifier-speaker units. In this and realism that you would if the orc

phi. While in her trance, she shrieked and moaned, then began whispering meaningless sounds and words. Her gibberish was "interpreted" by followers, who believed her exclamations were coded predictions of things to come.

Other predictions of things to come are today being made by scientists (sometimes in lingo almost as difficult to understand) whose study of sound is producing many wonders. Even now, for example, hospitals are easing the pain of arthritis, bursitis, sciatica and other disabling diseases by using "silent sound"—sound waves so high that human ears can't hear them. The soothing sound waves are beamed at areas of pain from boxes no larger than a TV set.

In experiments, this inaudible din has been found powerful enough to drill holes, weld metals, even cut diamonds! And forecasters say that sound waves may one day be used to: "shake" dishes immaculately clean without soap or water . . . melt the ice next time a glacier threatens to envelop the world . . . disintegrate, high in the sky, any bombs or missiles an enemy might aim at a city.



at left shows sound picked up at two ally recorded as two sound tracks in t home, as shown at right, a special wo sound tracks and sends them out hear the music with the same depth in the room.

To military men, the use of sound is no novelty. A nationally syndicated cartoonist of oddities recently reported proof that the walls of Jericho really tumbled down when Joshua and his followers blew their horns and shouted. Alexander the Great is known to have used a speaking horn with which he could assemble his troops from eight miles around! But his descendant, the army bugler, is fast becoming a vanishing species, as phonographs, loudspeakers, wristwatches and flares signal reveille, chow time and battlefield maneuvers.

For the future, military engineers are planning "fences" of sound-barriers more difficult to cross, because of paralyzing vibrations, than a mine field. And among down-to-earth scientists who plan manned satellites, the absence of sound in outer space is causing much consternation; prolonged total silence, say our white-coated friends, may lead even perfectly normal men to insanity!

How important is sound here on earth? We spend billions a year to enjoy it.

Yet, recorded sound was virtually unknown only 85 years ago. It was in 1877 that Thomas A. Edison built the first machine that would reproduce recorded sound (he used tin foil records) and not until 1913 was the first orchestral recording attempted — a failure. The juke box didn't reach peak popularity until the 1930s and hi-fi fans, who today support a billion-dollar-a-year industry, were scarce and scattered less than a decade ago.

Today, with the advent of stereophonic sound — pioneered by such

top groups as the science staff of the Westinghouse Electric Corporation—some predict a "biggest ever" surge of interest in music.

What's stereo music all about? In practical terms, it is music recorded on two sound tracks in a single record groove that you hear from two speakers at the same time. It is best enjoyed when the speakers are placed six to ten feet apart. In sensation, stereo sound is the equivalent of a 3-D photograph. Like an ordinary, flat-surface photo, music from a single speaker may be clear and even beautiful. But like a 3-D picture, stereo music gives you lifelike reality. Especially perceptive listeners report the sensation of being engulfed in sound. And for dancing, you'll find "stereo" music hard to beat.

Close your eyes, and you're right up front at the concert or dance, where you can hear strings from the left, drums from the right. In fact, if your speakers are placed correctly, you do!

Thanks to the perfection of stereophonic records, and the ingenious system for reproducing their sound on phonographs, the new pleasure of stereo is within the reach of everyone.

To listeners, the scientific breakthrough is less important than the results. For many people, as Longfellow wrote over a century ago:

The night shall be filled with music
And the cares, that infest the day
Shall fold their tents, like the Arabs,
And as silently steal away.

The Dance CATS will DIG this JIVE

Though scientists fear that a prolonged absence of sound might drive space travelers to insanity, in some quarters being **crazy** is a good thing. The jargon of hipsters (among whom **crazy** imputes laudatory excellence) is wondrous. If you happen to be a **cube** (a square but a square) know ye that a phonograph record is properly delineated as a **biscuit.** To buy one you need **bread** (money)—or **grain,** as the cooler cats now put it. A **jam can** is a juke box . . . a **killer** an instrumentalist who plays well . . . and **jazz,** far from meaning music, now refers to talk that doesn't make sense.

Now interesting both **lions** (cats with grain) and music lovers of more conservative bent, is stereophonic sound — exciting new audio development that brings music into your room or dance studio with the lifelike reality of 3-D. The music is recorded on two sound tracks in a single record groove, and heard from two speakers at the same time. A new Westinghouse TV - phonograph combination, for example, comes equipped for stereo so that favorite celebrities can be seen as well as heard. Seated comfortably or at a dance (even if you call it a **drag, hop or brawl**) stereo music is almost indistinguishable from the "live" variety.

Will soothing music ever contribute to world peace? Perhaps. For as every hipster digs, jive hath grease to cool a tiger.

Music, the wonderful tonic that is all things to all moods. Its strong beat sets fingers tapping, feet jumping and finally stirs the body to spontaneous dance.

CANDIDLY SPEAKING
or
(or One Man's Opinion)

It has always been somewhat baffling to this writer as to why a few apparently intelligent and experienced dance teachers should go so far out of their way in order to emulate certain "dances" concocted by well-meaning teen-agers.

I refer, for example, to those dance teachers who, according to Dick Clark, write to him from throughout the U. S. for information as to how they might learn the steps which the teen-agers dance on his American Band Stand TV program. It appears that these teachers are besieged by their own students who also want to learn to "dance" like they do on the American Band Stand Show.

With all due respect to Dick Clark, who certainly conducts a well disciplined teen-age dance group, it is, however, an obvious fact that at least ninety per cent (and this I fear is a too lenient percentage) of the teen-age dancers on his show could do with at least a few basic dance lessons from a qualified dance teacher.

Granted, the dances these youngsters do such as the Chalypso, Stroll, etc., may be rather impresive to the layman, the truth is they certainly leave a great deal to be desired from the standpoint of good dancing — not to mention good dance posture.

Now it doesn't take a student of psychology to know that the majority of teen-agers dislike conformity insofar as it applies to certain requisites set up by adult society.

Strangely enough, however, most teen-agers are decided conformists when it comes to imitating those of their own age groups. Otherwise, why do they dress alike, wear their hair alike, talk alike and last, but not least, dance alike? (Even though a few may have had proper dance lessons, when they are with their own groups they prefer to revert to the current teen-age slouch rather than appear "conspicuous" through proper dance steps and posture.)

These same youngsters abhor being classified as "square," which in teen-age dance parlance is one who dances the correct steps to the correct type of music while maintaining his or her proper dance posture.

Far be it from these youthful anti-conformists to learn the correct version of the Cha Cha, for example, when they can "borrow" from the dance to concoct their own "original" Chalypso, intermingled, of course, with other steps "borrowed" from various forms of Swing or Jitterbug.

Now, lest some one take umbrage with the foregoing commentary on the grounds that this writer is an anti-teen-ager, let me say for the record that such is not the case. At a matter of fact, I say the teen-agers are to be complimented on their efforts to b 'original' if only in their minds.

If I have any complaint — and I do it is not with the teen-agers who feel they are so original that they need not take dance lessons. Rather, it is with our American dance teachers who write in by the dozens asking Dick Clark where THEY can learn these 'original' dances that are being performed on his program. Dances that have been innocently pilfered by well meaning teen-agers from those that are currently popular.

It seems to this writer that any dance teacher who, after observing an average teen-age dance group in session, can't read 'between the steps' enough to know that these clever kiddies for the most part are dancing rehashed versions

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of dances that have long been considered American standards, certainly can not rightly be classified as a qualified dance teacher. Particularly is this so when such teachers publicly admit their lack of adequate knowledge by the very letters they write to programs such as American Band Stand in which they seek to discover where they, too, might learn those "original" teen-age dances.

After all, the function of any teacher is to teach, and should questions regarding the learning of any dance arise among those of the dance teaching profession, it would seem that the proper place to discuss and learn them would be within the confines of a dance studio or, better yet, a dance teachers' organization—not with the teen-agers themselves who, for the most part, are sadly in need of competent, basic instruction.

Now for a bit of constructive criticism. It is this writer's opinion that shows such as American Band Stand which feature teen-age dancers and dancing would do well to include, as a part of their program, dance lessons from qualified, imaginative dance teachers. Such instruction need not stifle the teen-age imagination nor its desire for dances that are "different". On the contrary, such guidance should act as a stimulant, thereby producing not only better dancers, but more interesting dances as well. And the outcome of it all might well be an even more interesting show.

—David Storm.

● CIVIC NEWSLETTER

Civic Music entered its 39th year December 1 when the field representatives of Civic Concert Service met in New York for the annual conference.

The business session was opened by Mr. Luben Vichey, president of National Artists and Civic Concerts, who emphasized the importance of keeping in step with both the expanding national economy and the progressively higher standard of musical presentations. "This is true of American cities which do not yet have the organized audience plan and also for European countries which have not yet witnessed the advantages of this typically American idea — the organized audience method of presenting concerts as originated by Civic Concert Service thirty-eight years ago," Mr. Vichey stated.

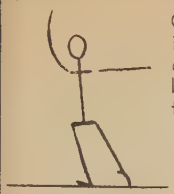
"I want to congratulate all of you because you are responsible for a development that has made this year one of the best in Civic's history. There is growing realization throughout the country that the surest way to continue presenting live music is through the non-profit cooperative plan under which Civic has operated for so many years," he said.

Among the events on the social calendar were a cocktail party and buffet supper for the Civic Representatives and Artists given by Mr. and Mrs. Luben Vichey at their Fifth Avenue home; a late evening party at Chez Vito given by Leyna Gabriele; a party after his Carnegie Hall recital given by Gabriel Banat; buffet supper at the home of the Rabinofs; a brunch at the home of Mildred Dilling and a luncheon by Walter Hautzig. The highlight of concerts attended by the representatives was the Golden Jubilee recital at Carnegie Hall given by Mischa Elman.

SAN FRANCISCO FOLK AND SQUARE DANCE FESTIVALS

March 8 —Sunset-Lawton Playground Gymnasium. Hosts: Swingsters.
April 11, 12 — Civic Auditorium, Saturday 8 to ? p.m., and Sunday 1:30 to 5:30 p.m., FOLK DANCE CARNIVAL OF SAN FRANCISCO.
May 24 —Kezar Pavilion. Hosts: Merrymixers.
June 4 — Kezar Pavilion. Hosts: Cayuga Twirlers.

JAY DANCE NOTATION



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Bay Area Ballet Company

The Bay Area Ballet Company in its Concert XII, December 8, at the Veterans Auditorium in San Francisco, has proved it is well on its way to being a Company in the full sense of the word. It is also filling an urgent need, in organizing and showing together much of the various scattered talent in the Bay Area. So often in the past, small rival groups with highly talented dancers worked alone, performing occasionally and then moving on to greener pastures, or simply growing older and forgetting their

Del Oro of the Academy of Ballet in San Francisco instructs a class at the barre.
—Bill Cogan—

youthful ambitions.

The improvement of both production and performance in the twelve concerts offered thus far by the Bay Area Compnay is so marked that it alone deserves high commendation. This is not an easy thing to do. It is hoped this improvement will continue, for even with such improvement there still is weakness.

SONATA BIANCA, choreographed by Carolyn Parks, is one ballet that has suffered since its initial performance. Danced by seven girls and one boy, it is imperative that the one boy be a strong dancer. As originally performed by Gregg Balfour this need was fulfilled. It is unfair to the present boy in the role to show him thus. Recostuming did not help the ballet, either. To show any dancers all in white, on a white drop, with bright lighting, is a very daring thing to do. It is like putting dancers on an operating table. Every move shows up with glaring obviousness. Then, too, the Italian scenic motif bore no relationship to the choreography, or Schumann.

DANSE IMPERIALE, choreographed by Vern Nerden, was expertly danced by Gloria Cancilla and Jane Bowen Erickson, ably assisted by Richard Faulkner. Beautifully costumed, it provided satisfying classical dancing with a pleasant touch of humor.

THE MIRACULOUS MANDARIN, choreographed by Marc Wilde, proved a surprising contrast to the rest of the program and gave the evening balance and weight. Although a few may have been shocked by the subject, they could not deny its excitement. Grace Doty is a dramatic dancer the like of whom we have not seen since the palmy days of Ballet Theatre. We would like to see a lot more of her. Outstanding were Gregg Balfour, Harold Garton and Ron Poindexter.

GOLDEN MOMENTS OF BALLET, to the music of the Guckenheimer Sour Kraut Band, proved a fitting end for the music of the Guckenheimer Sauerkraut Band, proved a fitting end for the evening. Humorously choreographed by Leona Norman, authentically costumed by W. W. Whitney, it was danced tongue in cheek by Gordon Nordby as the poet, Annette Bachich, Kersten Conrad, June Hanson, Sally Hobson, Linda Lepley, Sandra McCarthy, Cherry Mir, Kathi Robertson and Kathleen Weiss as Muses and William Booth as Apollo. Brilliant was Hildur Mahl as the flame. A fine dancer, an excellent mime, she left the audience gasping. She is so fine, Miss Norman would do well to conceive a solo variation for herself. One keeps wishing everyone would leave the stage during her performance.

Harold Garton as the moth was excellent. It was hard to believe he was the same tragic Mandarin of the previous ballet. Virtuosity is its own reward. Jane Bowen Ericson as Miss Liberty 1958 concluded the proceeding. She would do well to brush up on her fouettes. She is such a fine dancer it is too bad to see them executed so weakly.

A strong BRAVO for the entire Company.

— Earl Danton.

Information Desk

● *A column designed to help the Dance Teacher — as well as the Dance Enthusiast!*

Q. I've noticed that Information Desk answers all sorts of questions sent in by readers, so maybe you could find time to answer mine.

I'm a mother of a 17-year-old daughter. Because of my interest in the stage, I've given my daughter dancing lessons almost since she was able to walk alone. This year she will graduate from high school and plans to get a job teaching ballet in some dancing school. What bothers me is that she simply hasn't the slightest desire to dance professionally, but would rather be a dance teacher.

Ever since she was a baby I've had my heart set on her becoming a great ballerina. I've even done without to see that she got the best instruction possible and I've taken her to New York during summer vacations in order to further her professional training. I've been told by some of the finest teachers that my daughter really has what it takes to become a ballerina.

As a child, I always wanted to dance professionally but never had the opportunity. Perhaps you will say I'm just another frustrated mother, and if you do, you're absolutely right — I am. But won't you please expalin in your column that there's plenty of time for my daughter to teach dancing after she's too old to dance professionally. I'm sure she will listen to someone impersonal who is qualified to advise.

A. Frankly, I would have preferred to answer your inquiry by letter, but inasmuch as you have asked us to air your problem openly, I trust you will understand that our policy has always been to give honest replies even though at times they may appear rather harsh to the recipients.

Before venturing an editorial opinion on your query, let me begin by complimenting you on your sincerity, as proven by the fact that you have even done without in order that your daughter might continue her dance lessons. Not only have you devoted countless hours in taking her to and from dance classes; you also were interested enough in her training to make certain she studied with only the best dance teachers available to you — a fact I might add that is all too often overlooked by many parents.

And finally, certainly no one can rightly accuse you of being dishonest, even with yourself, for you admit that you are a frustrated mother. So far so good, but let's take a look at the other side — your daughter's side.

In the first place, I'm sure you'll agree that everyone has his or her own life to live. And if this be so,

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certainly your daughter should be permitted to choose her own calling.

It's my personal opinion that you are very fortunate in having a daughter who actually knows what she wants to do. After all, she could have run off and got married as so many teen-agers do these days, but instead she chooses to teach ballet as a career.

Professionally speaking, life in the corps de ballet or even that of a ballerina is not all glamour and roses. Today, with the steady decline of theatres housing living performances, there is less and less opportunity for the ballet dancer to fulfill his or her professional ambitions. Too many layoffs between engagements mean a meager existence. As you well know, the ballet dancer cannot afford the luxury of relaxing, even between tours, if she is to keep her body in condition.

Of course, there are night clubs and TV shows, but these mediums also are far too few and, at best, simply not practical for the ballet dancer's performance. I repeat, you should consider yourself fortunate in having a daughter who knows exactly what she wants to do, for lucky indeed are those rare individuals who are working at the job or profession of their choice.

You should bear in mind that the teaching of dancing is fast becoming a highly specialized profession and one that affords its practictioners no end of satisfaction and enjoyment — not to mention ample remuneration.

Confidentially, m o t h e r, y o u shoud consider yourself lucky in that, despite the years of dance training and indoctrination (even during her vacations) that your daughter went through, she still

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wants to follow dancing as her profession — even though it does mean giving up a theatrical career. A career which to all outward appearances lay in your own heart and mind — not in your daughter's.

The point I'm trying to bring out is that so often when children are compelled year in and year out to pursue a subject so diligently very often they turn thumbs down on anything even remotely associated wtih it when they reach adolescence.

Even though your daughter shows no desire for the theatre, your years of sacrifice certainly have not been wasted for this girl, of her own volition, has chosen to follow dancing—an art you yourself have loved so well.

In closing, may I respectfully suggest that you take time to re-evaluate your blessings. Even reading between the lines of your letter, I feel that you have a great deal to be thankful for.

- If YOU have any questions pertaining to the Dance World, send them to:
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We'll do our best to have them answered for you . . .

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Our Readers Write

Dear Editor:

In your December issue you encourage questions on Ballroom dancing. My wife and I have enjoyed dancing for many years and are considered above average. We have had lots of fun dancing. However, we feel dancing has dropped by the wayside — at least in this area. I guess dance bands have not helped the situation, as most of them do not play danceable music and therefore they do not make people want to dance.

Another problem is the lack of opportunity of learning new dances without spending a fortune. How can we and others keep abreast and help bring dancing back where it belongs? Where can we pick up new steps, dances, techniques, etc., within reason. We are also active in several dance clubs here and would like to add some new blood, ideas and fun to them. Do you have any ideas to help? Thanks.

Mr. Ray F. Bush
652 El Dorado Way
Sacramento 19, Calif.

Editor's note: We're publishing Mr. Bush's address with the thought that some of our readers may be able to aid this sincere dance enthusiast with his 'problem'. Cavalcade and National Smooth Dancers please note.

Dear Editor:

In reading these fine little Dance Digests I can feel the need to brush up on Ballroom dancing. Would you recommend a good book or two? We dance a lot but need to learn more patterns, etc. Rhumba, Cha Cha, Tango, etc.

J. C. Bradshaw
2931 E. 20th Street,
Tucson, Arizona

Ed. note: How about some good book suggestions for another dance enthusiast?

Dear Editor:

I'm in Spain for the third time. I go to the Canary Islands next week and will stay there a couple of months.

I left my Ballet which we were doing

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Best wishes,
Gladys Hight
(Home base is Chicago)

Dear Publisher:

My boss is an utter angel, but any halo can be dislodged. I don't want to dislodge his by making 24 phone calls on company time. And after all, you and I are both at work at the same time. So how am I going to get in touch with you? How am I going to find out if your publication can use what I have to offer? (To be absolutely honest, there are some of you I hadn't even heard of ((blush, blush)), you you sounded **so** intriguing.)

How? I'm writing to you on my lunch hour.

The former Director of Publicity for the San Francisco Council of Folk Dance Groups resigned, and Ed Medley, Chairman of the Council, asked me to fill in. So I'm filling.

Because folk dancing changed my life from a drab work and sleep existence to a very gay and happy life with friends galore and more fun available than I have time for, I'm an ardent disciple.

Folk dancing is just what its name implies — dancing of the people — all the people of the different nationalities that make America. It's exercise, all right, but what HAPPY exercise! It's free, vigorous movements, its joy-of-life quality, are just the antidote for our push-button living with its accompanying nervous tensions.

Square dancing is part of our American folk dance.

The programs of these festivals listed on the enclosed page include square dances called by Bay Area callers as well as International folk dances and Round dances. (Round dances are composed by folks who liked a particular piece of music and choreographed a specific routine for it.)

Please use our "calendar" if you can, and let me know.

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Daudee "Dodi" Douglas.
Folk Dancer

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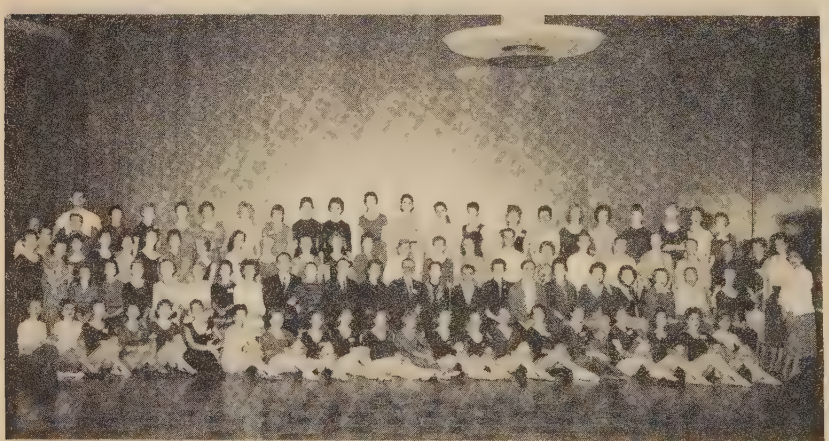
NEWS BRIEFS

● The Community Ballet, Inc., of Elmira, New York, recently completed a tour with "Nutcracker" among some of the local communities. The youthful group was presented with a trailer for the transporting of scenery and costumes. The Company's artistic director is Dick Holden. George Auble is costume and scienic designer.

● Life Magazine's December 22, 1958, issue carried an eight-page picture story of choreographer George Balanchine, his wife, Tanaquil, and his work with the New York City Ballet. An interesting picture story about an amazing dance personality.



The Texas Association Teachers of Dancing held its twenty-ninth annual convention at the Statler Hilton Hotel in Dallas, Texas, December 27, 28, 29 and 30. Material was presented by Robert Joffrey, Ballet; George Foster, Tap; Bob Audy, Jazz; Emmamae Horn, Children's Ballet; Irina Kladivova Pal, Character. The two-day Ballroom Session featured work by Basil Valvasori, Floretta Baylin and Ben Smith.

Officers elected for the ensuing year were Goodloe Lewis, President; Mary Frances Garlington, First Vice-President; Natalie Neal Skelton, Second Vice-President; Judith McCarty Hansen, Corresponding Secretary; Frances Burgess Bleeker, Secretary-Treasurer; Jack Storey, Normal School Principal; Louise Finley, Ballroom Chairman; Dotty Botkin, Denard Haden, Jackie Troup Jarvis, Grover Abel and Dick Chaplin, Board of Directors. Lillian Cain is retiring President.

TAX BILL TO AID VAUDEVILLE HOUSES

Rep. Frank Thompson (D.) N. J., has proposed a bill for a reduction in admission tax to help movie theaters which use vaudeville and revues.

As introduced the bill would exempt $2.00 of each admission ticket from tax from programs "primarily" giving live performances. This would help expand job opportunities for performers and musicians, Thompson explained.

The tax cut bill applies if the program consists of: "(a) A lecture or the reading or other presentation of poetry; (b) an opera, symphony, ballet or dance, concert or musical performance; (c) a drama or a theatrical or vaudeville presentation; (d) any combination of the foregoing."

Thompson has been one of show business' best friends in Congress. He was co-author of two successful laws, one authorizing a cultural center in Washington, the other making permanent the State Department's program of sending cultural artists throughout the world in an effort to help 'sell' America.

BOLSHOI BALLET POSTPONES U. S. VISIT

The visit of the Bolshoi Ballet from Moscow, originally scheduled for April, has been postponed, Impresario S. Hurok announced today.

The delay was requested by Bolshoi authorities, Mr. Hurok explained, to enable them to include several new productions in the American season.

A definite date will be announced sometime in the spring.

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In Memoriam

Edward C. Cowanova, father of Past President Florence Cowanova, passed away at 3:30 p.m., December 24, 1958.

A. J.Weber of Brooklyn, New York, passed away January 3, 1959.

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DANCE TEACHERS' ASSOCIATIONS

You are welcome to send news of Your Association to this Column

ASSOCIATED DANCE TEACHERS of SOUTHERN CALIFORNIA held a Special Meeting January 11 at the Statler Hotel in Los Angeles. Faculty included: Jeanne O'Neill, Acrobatics; Kim Dancers, Modern Jazz; and Irina Kosmovska (former soloist with the original Ballet Russe de Monte Carlo and student of Preobrjenska and Egorova, etc.) A Dance Research film was shown on dancing in the West Indies, Trinidad, etc. BULLETIN NOTE: Sujata and Asoka were featured dancers on the Dinah Shore Show.

CHICAGO NATIONAL ASSOCIATION of DANCE MASTERS held a special two-day Holiday Session December 29-30-21 at the "Wagon Wheel" at Rockton, Ill. Faculty included: Gus Giordano, Modern Jazz; June Rold, Special Material; Doreen Tempest, Ballet Technique and Dances; Bill Gary, Tap Work; Charles Hain, Instruction in Figure Skating. (Mr. Hain is a professional skater and instructor at the Wagon Wheel and has partnered Betty Atkinson and Sonja Heinie.) BULLETIN NOTE: Sections of the country that have helped CNADM grow are Little Rock, Indianapolis, Nashville, Omaha, Des Moines, Denver, Minneapolis and we hope to add Kansas City to the list and Bobbette McMillan is truly working on it. Do you have the correct address of Nita Spencer '54 and Mrs. Jeannie DeWitt '55? As of November 14, Leo Kehl is in Madison

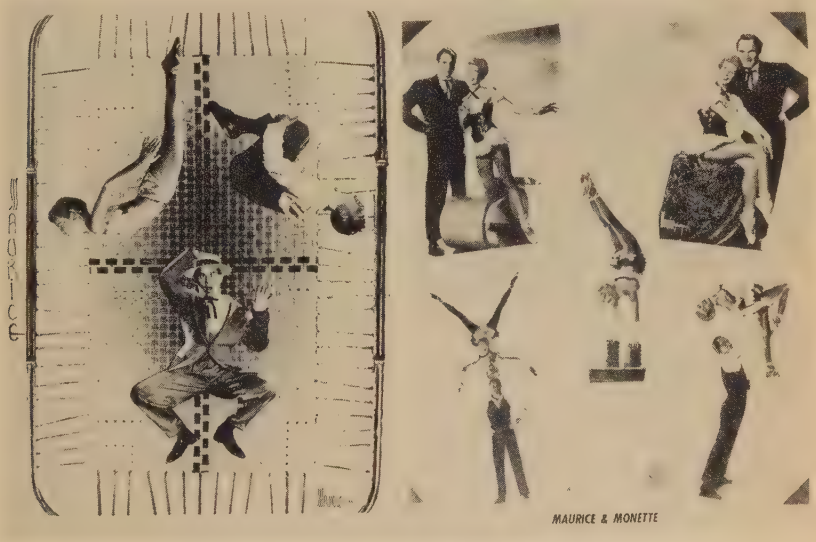
General Hospital for an operation. The entire membership hopes for a speedy recovery.

DANCE MASTERS or CALIFORNIA held its bi-monthly meeting at Frederick's Studio in Santa Clara, January 4. The faculty included: Carol Mack, Advanced Tap; Glenna Bell Moenning, Ballet; A Frederick, Ballroom; Modern, Joan Buffa and Rose Ann Sayler and Jo Buttitta, Ballroom Mixers. BULLETIN NOTES: Final arrangements were made for DMC's annual Two-Day Convention to be held February 22 at the Ziva School in San Mateo and the El Patio Ballroom on the 23rd in San Francisco. (See advertisements in this issue for details.)

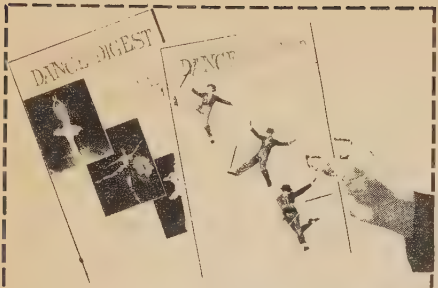
DANCE MASTERS of AMERICA (Oklahoma) held a Teachers' Training Session January 11 at the Kotche Studio in Oklahoma City. On the faculty were: Marcella Patterson, Tap; Phi Delta Lee Neal, Ballet; Kotche and Ken Winters, Ballroom. Coming events: Oklahoma's second big DMO State Convention, March 8, at the Mayo Hotel in Tulsa.

DANCE MASTERS of WISCONSIN held its first meeting of 1959 January 18 at the Adele Artinian Studio in Milwaukee, Wis. Faculty members included: Jean Wolfmeyer, Ballroom; Grace Hansen, Ballroom and Modern Jazz; Laura Grant, Tap; Edna Pringle Lundin, Children's Work and a Volunteer Hour.

DANCE MASTERS of AMERICA (17) held a One-Day Convention January 25 at the Shoreham Hotel



Maurice Davis, formerly Maurice & Monette, topflight professional Hand Balancing and Trampoline act, is now teaching both of these arts at the Mason-Kahn Dance Studios in San Francisco and Daly City. Mr. Davis, a graduate of San Francisco State with a Physical Education degree, has toured professionally with his wife from New York to California for the past eight years. Tired of traveling, he chose San Francisco to settle in.



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in Washington, D. C. Faculty included: Bob Audy, Tap; Hilda Butsova, Ballet; Ken Phifer, Tap; Jeremiah Richards, Foxtrot, and Joe Piro, Cha Cha.

NATIONAL ASSOCIATION OF DANCE AND AFFILIATED ARTISTS held an All-Day Teachers' Study and Material Session January 18 at the Helen Carroll School of Theatre Dance in San Francisco. Faculty included: Madelyn Brown, Ballet; Jackie Fontes, Hawaiian, Tap; Doreen Skiff, Free Style; Billie La Fortune, Character; Philip Toon, Tango Tap; Penny Rogers, Children's Ballet, and Glenn Shipley, Children's Novelty Tap.

THE NATIONAL BALLROOM DANCERS AND TEACHERS ASSOCIATION held its first Private Ballroom Workshop at the Statler Hotel in Los Angeles, February 1. Included on the faculty were: Thomas & Rogers, Sweethearts Formation Routine; Weston Morton, Quickstep and Slow Foxtrot; Students and Staff, Exhibition Dancing; Boynton & Elder, Cuban and 4-2 Rhumba; McNab & Jackson, Cha-Cha-Cha and Tango; Teachers and Staff, Technique and Theory; and General and Social Dancing by Teachers and Staff.

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Consider the case of the man many political commentators call "the world's greatest living statesman." Perhaps no name today is so synonymous with the word **leadership** as that of Sir Winston Churchill.

Yet, Sir Winston's life was peppered with failures. The big difference is that the man who later helped forge the Western Alliance and defeat the Axis Powers early learned how to turn **seeming** failure into success. In the process, he became an outstanding leader of men.

Sir Winston still recalls vividly the first major setback of his life. As a schoolboy at Harrow he did not do well in the study of Latin and Greek. Consequently, his teachers decided to let him concentrate on English only. In his own published words:

"As I remained in the Third Fourth three times as long as anyone else, I had three times as much of it. I learned it thoroughly. Then I got into my bones the essential structure of the ordinary British sentence--which is a noble thing. And when in after years my school fellows who had won prizes and distinction for writing beautiful Latin poetry had to come down again to common English, I did not feel myself at any disadvantage. Naturally I am biased in favour of boys learning English. I would make them all learn English . . . The only thing I would whip them for would be for not knowing English. I would whip them hard for that."

He may never have learned Latin, but 50 years later his stirring speeches to the English, in their moment of peril, filled them with the bulldog determination that eventually led to Hitler's defeat. And, a decade later, when he was awarded the Nobel Prize for literature, it came as no particular surprise to anyone.

Which isn't bad for a boy who once was last in his class.

Two lessons emerge from even a brief consideration of Sir Winston: **a leader knows how to learn from his mistakes; and he knows how to express himself.**

Cross the Atlantic now and meet an American business executive who, in five years, almost **tripled** the assets of a company that was big to begin with.

The man: Donald Clinton Power. The company: General Telephone System.

When Mr. Power, a lawyer and telephone-rate expert, assumed the presidency of General Teelphone in June, 1951, it was even then America's largest independent (non-Bell) telephone compa-

ny, with assets of $305,000,000.

But General was little more than a holding company — a loosely knit federation of regional telephone companies, each of which managed its own area without much assistance or supervision from the central office.

Recognizing a potential for growth, Mr. Power set two objectives: to centralize the organization, establishing uniformity of procedures and specifications and to acquire a manufacturing division.

To work in the headquarters office, Mr. Power **hired top experts** in personnel . . . advertising . . . rates . . . law . . . operations . . . and other fields. Managers of regional operating companies soon had available to them a wealth of facts and advice based on the centrally collected experiences in other divisions. By the end of 1956, General's assets had risen to $850,000,000.

Today, General Telephone is well over the **billion dollar** mark. And the company is still growing, operating, thanks to Power-hired experts who predict areas of population increase, in many of the fastest growing areas of the country!

From Mr. Power's career we can extract these lessons: **a leader seeks to rise, no matter how high he may be; he sets specific objectives to guide him; he doesn't stint in calling upon people with specialized skills.**

Go back for a moment to the Baltimore of 1902. A seven year old boy is being left at St. Mary's Industrial School, an institution for underprivileged children. He is a warm-hearted, engaging kid, but his environment has been such that he seems a good bet to end as a mobster. Everything is against him—except his ability to throw a baseball.

His name is George Herman Ruth.

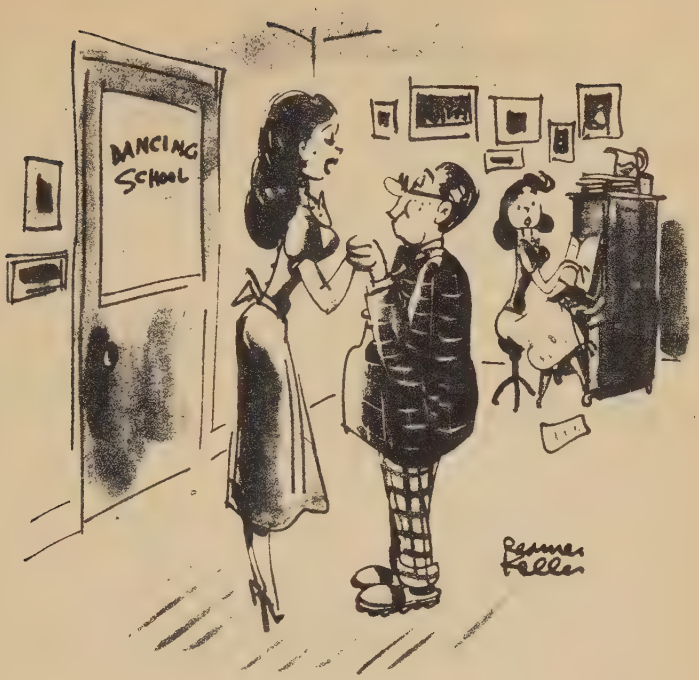
Baltimore was a famous baseball town, and a boy with big hands and strong arms was likely to be noticed by Big League scouts. At 19 George, better known as Babe, joined the Baltimore Orioles as a left-handed pitcher for $600 a year. Before he was 20, he was sold to the Boston Red Sox and earning $1,300 a year.

An up-and-coming pitcher, he found himself sold to the New York Yankees for $125,000 in 1919. The Yanks switched him to the outfield, and for the next ten years he was baseball's greatest star, a constant inspiration to his teammates. The home runs rolled in: 54 in 1920, 59 in 1921, an incredible 60 in 1927. By the end of the decade he was earning a colossal $80,000 a year virtually tax free!

In his last World Series, Ruth faced a razzing Chicago crowd. When the Cubs' pitcher, Charley Root, threw the ball, the Babe swung with all his power and missed. The crowd jeered. Root threw again, Ruth swung the bat mightily, his hulking body pirouetting completely around as he sliced the empty air. The boos mounted to a roar.

Then Ruth rubbed a little dirt on his hands, raised one arm and pointed toward the flagpole in center field. The jeers rose to a crescendo of contempt.

Root wound up and threw the ball. The Babe swung easily, almost effortlessly, and the clean crack of meeting leather resounded through the park. A blur of white sailed up, up, past the flagpole and out of the park for Babe Ruth's most famous home run.



"The real trick in learning to dance is pulling your feet away faster than your partner can step on them."

In 1934, when the Yankees retired Ruth's No. 3 uniform, a teammate was heard to say, "I'd go anywhere in the world for the God-granted privilege of playing on the same team as the Babe."

The Sultan of Swat provides us with the final rules: **a leader keeps going even when everyone jeers; he demands — and gets — that extra bit of effort out of himself.**

To sum up, "Mr. Leader":

Learns from his mistakes.
Knows how to express himself.
Seeks to rise higher and higher.
Sets specific objectives to guide him.
Calls on people with specialized skills.
Keeps going, even when everyone jeers.
Gets that extra bit of effort out of himself.

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NOTE: Dance Digest is presenting a new department entitled: "Know Your Ballroom Dancing," conducted by Thomas and Rogers. The steps which will appear each month are designed to give the beginning ballroom dancer authentic knowledge of accepted standards in the English or International style of ballroom dancing. Any questions concerning ballroom dancing may be directed to:

KNOW YOUR BALLROOM DANCING, c/o Dance Digest.
376 Almaden Avenue, San Jose 10, California.

(For an interesting article and talk given by Mr. Thomas before the National Ballroom Operators Association in New York City last year, see the January 1958 issue of Dance Digest. A few copies of this issue are still available at 35¢ each.)

KNOW YOUR BALLROOM DANCING

By THOMAS & ROGERS

THE ENGLISH QUICK STEP

NATURAL SPIN TURN

1. R.F. Fwd.	Facing D.W.
2. L.F. Side	Backing D.C.
3. R.F. Closes to L.F.	Backing L.O.D.
4. L.F. Back	Backing L.O.D.
5. Bring weight Fwd. onto R.F. start spin to Right	
6. L.F. Side	Backing D.C.
7. Back R.F.	Backing D.C.

Finish last half-quarter turn.

NOTE: For all abbreviations, see August-September Dance Digest

Pen and ink impressions from the sketch book of San Francisco artist Russell Hartley. Dancers are: Upper, Herbert Fiedler, Carol Hildebrand and Janet Sasson. Lower, Carol Hildebrand, Ricardo Orellana and Ines Carey.

"ADVANCED ACROBATICS AND TUMBLING"

by the famous U. S. authority on the subject, **James Rozanas . . .**

(Drawings & Text, Copyright 1953 by James A. Rozanas, 10412 So. St. Louis, Chicago, Ill.)

41. FORWARD WALKOVER

Place pupil in belt, teacher and assistant each holding one end of rope. Stand about 12 to 15 inches in front of pupil at all times. As pupil goes over into a forward walkover, hold ropes firmly and walk forward with pupil, bringing her up to a standing position on the floor. Do not try to lift the pupil, but just support her enough to keep her from falling down.

(See page 11 of, "Theory and Practice of Acrobatics and Tumbling.")

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→ ***which of our 48 States require Dance Teachers to pass State Examinations before they can teach dancing?***

→ ***whether any such Bills have been introduced in YOUR State?***

→ ***whether any such Bills are now pending?***

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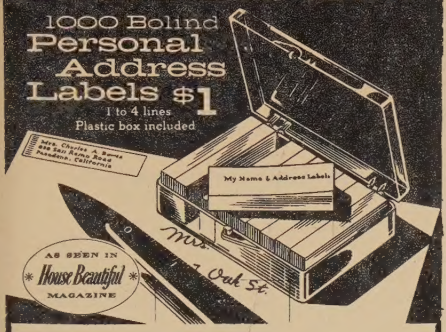

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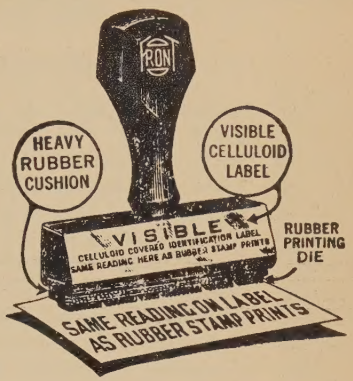
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